

KEEP THE FIRE ALIVE.

# KERAMIC STUDIO

## CHRISTMAS

### CONTRIBUTORS

GRACE BLETHEN •  
NANCY BEYER •  
CARRIE BROSEMER •  
OPHELIA FOLEY •  
HASWELL C. JEFFERY •  
MARY OVERBECK •  
HANNAH OVERBECK •  
ALBERT PONS •  
IRENE SARGENT •  
BELLE BARNETT VESEY •  
CLARA WAKEMAN •

DEC. MCMVI

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## CONTENTS FOR DECEMBER 1906

|  | PAGE    |
|--|---------|
| Editorial and Introductory Illustrations of the Christmas<br>Rose              | 169     |
| Fireplace and Dado—First Prize Decoration for Child's<br>Room                  |         |
| Taxile Doat  | 170     |
| Child's Table Set—First Prize  | 171-173 |
| Water Pitcher and Bowl—Humming Birds   | 174     |
| Fireplace Dado and Wash Stand Top—Second Prize                                 | 175     |
| Fireplace Dado and Washing Set—Third Prize                                     | 176     |
| Dutch Babies—Third Prize Decoration for Child's Room                           | 177     |
| Enlarged Section of Design for Fireplace<br>Dado and Fireplace—"Humming Birds" | 178     |
| First Prize Decoration for Child's Room—"Clowns"                               | 179     |
| Bowl and Pitcher "Knights"—Second Prize  | 180-181 |
| Suggestions for Fireplace and Dado   | 182     |
| Child's Set  | 182     |
| Child's Set in Blue Grey—Third Prize   | 183     |
| Child's Set  | 184     |
| "Goody Two Shoes" Child's Table Set—Second Prize                               | 185     |
| "Knights"—Second Prize Decoration for Child's Room                             | 186     |
| Child's Set—Japanese Lanterns  | 187     |
| Bowl and Pitcher for Child's Set   | 188-189 |
| League Notes   | 189     |
| The Crafts—<br>"Printing with a Wood Block"                                    | 190-191 |
| Center Design for Fire Place   | 192     |
| Answers to Correspondents  |         |
| Child's Plate (Supplement)   | 192-193 |
| Ophelia Foley  |         |
| Irene Sargent  |         |
| Mary Overbeck  |         |
| Hannah Overbeck  |         |
| Mary Overbeck  |         |
| Grace Blethen  |         |
| Grace Blethen  |         |
| Hannah Overbeck  |         |
| Hannah Overbeck  |         |
| Ophelia Foley  |         |
| Mary Overbeck  |         |
| Albert Pons  |         |
| Ophelia Foley  |         |
| Nancy Beyer  |         |
| Clara Wakeman  |         |
| Albert Pons  |         |
| Mary Overbeck  |         |
| Carrie Brosemer  |         |
| Nancy Beyer  |         |
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| Haswell Clarke Jeffery   |         |
| Mary Overbeck  |         |
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PAGE

160

170

173

174

175

176

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177

178

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CHILD'S PLATE—FIRST PRIZE—MARY OVERBECK

DECEMBER 1906  
SUPPLEMENT TO  
KERAMIC STUDIO

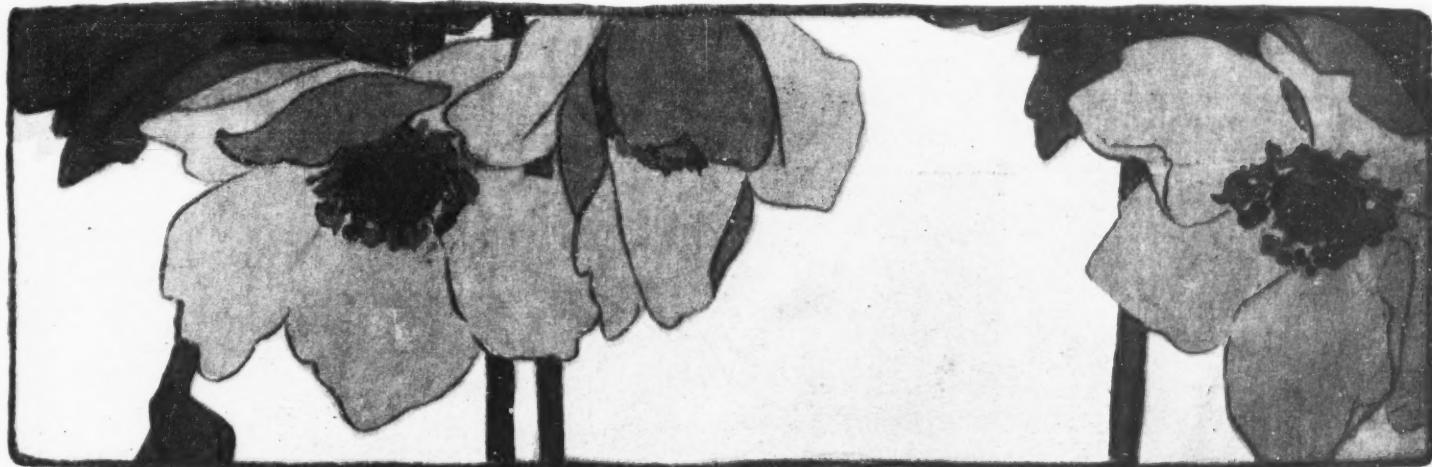
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# KERAMIC STUDIO

Vol. VIII, No. 8

SYRACUSE, NEW YORK

December, 1906



THE awards in the Christmas competition were made as follows: Decoration for Child's Room, *First Prize*—"Clowns and Elephants," Ophelia Foley, Owensboro, Kentucky. *Second Prize*—"Knights", Mary Overbeck, Cambridge City, Indiana. *Third Prize*—"Dutch Babies", Grace Blethen, Los Angeles, Cal.

Child's Table Set—*First Prize*, "Palms and Camels", Mary Overbeck, Cambridge City, Indiana. *Second Prize*, "Goody Two Shoes", Albert Pons, Cincinnati, Ohio. *Third Prize*, "Storks", Nancy Beyer, Brooklyn, N. Y.

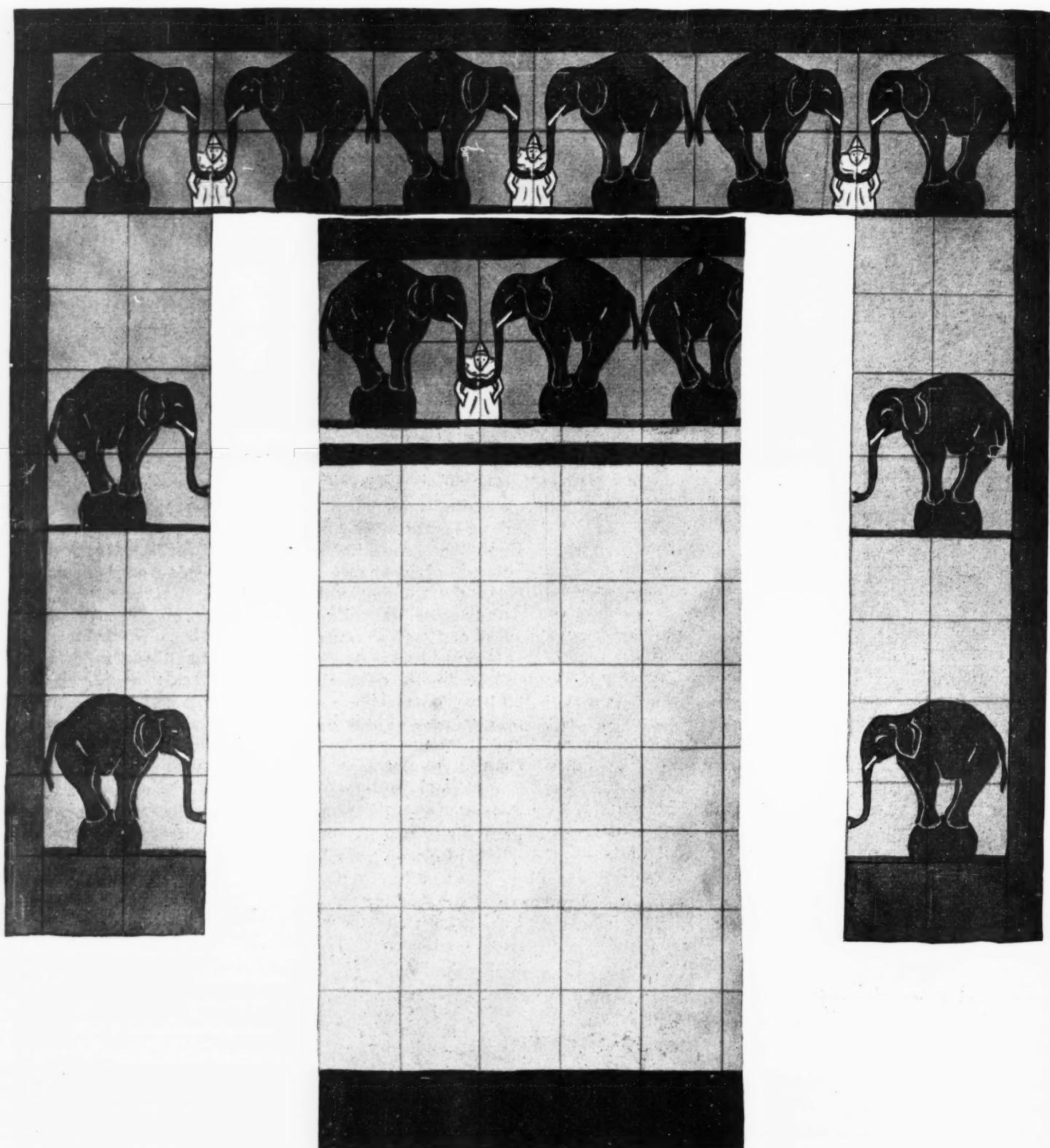
The First Prize decoration of Child's Room unfortunately was not shown in pen and ink sketch to give a general idea of the effect. The wash stand border is not easily understood but on all counts the scheme seemed most worthy of first mention. The Second Prize failed in the forms of the washing set and the subject was perhaps a little old for a child. The Third Prize would have been better had there been a continuous border instead of the spotty effect given by so many repeated units. The

shelf in the pen and ink sketch needs support but both this sketch and the one by Miss Overbeck suggest very pleasing arrangements for decoration. A more harmonious design is the one by Miss Hannah Overbeck but the subject was not considered especially appropriate while the shapes of bowl and pitcher were not up to the standard.

The Child's Table Set by Miss Overbeck is especially pleasing in the color which we were unable to exactly reproduce. The subject seemed to suggest the coming of the wise men of the east on Christmas Eve and the whole idea seemed original and well carried out. The set by Albert Pons, while not so restful, is clever and well spaced, the border of the tray, showing the two shoes and skirts of the little girl, being well proportioned and cleverly thought out. The design of storks by Miss Nancy Beyer is clever and attractive but is so thoroughly Japanese that it suggests a simple adaptation and while no doubt original and little to be criticized, an American inspiration rather than a foreign one is the object sought in our competitions.

No sufficiently worthy study or design of Christmas Rose was submitted. A few suggestions are given by the editor on this page and the cover to introduce this decorative flower which is just now in bloom.

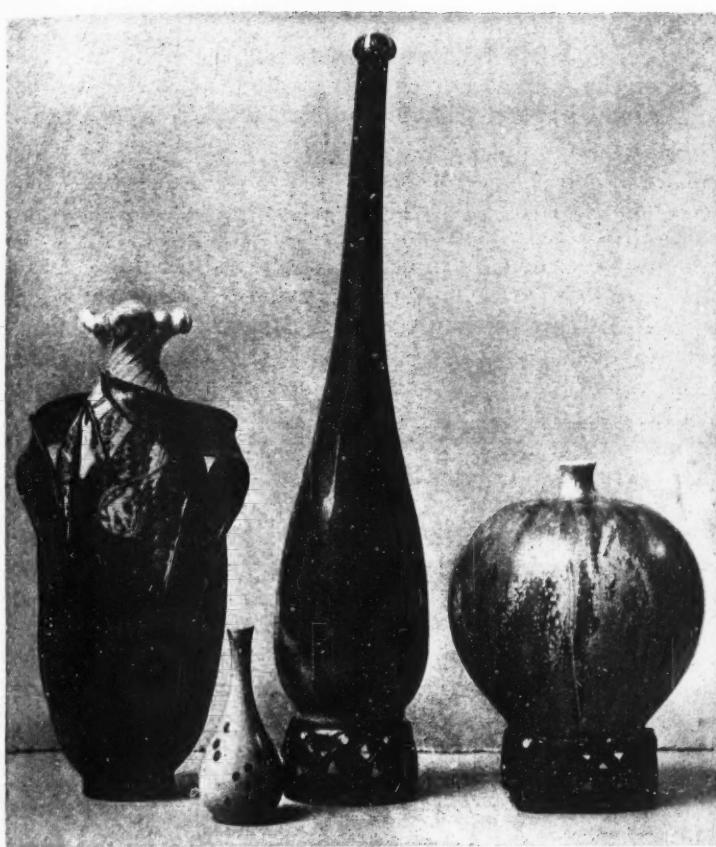




FIREPLACE AND DADO—FIRST PRIZE DECORATION FOR CHILD'S ROOM—OPHELIA FOLEY

**S**EVERAL color schemes are suggested for this set. 1st, light grey green ground, border design dark green blue on lighter green blue ground, clown in white or very pale tint. 2nd design, red brown, or two shades of greyed yellow brown. 3rd, light brownish grey ground, bands and globe red

brown, clown light grey, elephant Brown 4 or 17 on lighter shade of same for border. 4th, light yellow olive ground; dark olive globe and bands, a warm greyed yellow for background of border, clown white, elephant brown, outlines of clown and narrow line below border, orange.



Ear of corn vase with two cameos representing the planting and harvest of corn, white on green ground. Tassels in white, kernels in mat ivory/yellow, leaves in mat brown. Small vase with concentric crystallizations, dark green on light green ground. Fuselé vase in mat ivory, with veins of bright color. Stand in grès, mat iron wood color with white pearls. Apple vase with white crystallizations on sea green ground. Stand in grès, mat iron wood color.

#### TAXILE DOAT

*Irene Sargent*

The *grand feu* porcelains of M. Taxile Doat attract the critical observer like the work in other branches of decorative art produced by Lalique, Thesmar, Naudot and Brateau. They show the hand of a master technician which has put aside the obstacles raised by a stubborn medium. They often display, it is true, a complicated system of decoration undertaken with a view of seeking and multiplying, rather than of simply meeting difficulties. Therefore, such pieces do not hold the admiration of the lovers of simplicity, but even those persons must admit their claims to future honor in company with the objects of their own kind which are now recognized as classic. For surely these modern ceramics have precisely the same qualities, the same limitations which characterize the *faiences* of Palissy and the *porcelaines tendres* of Sèvres. That is, the shapes and the decoration of all these works are highly specialized, and therefore capable of appealing only to the taste of a certain period, of a certain class of individuals; while, on the other hand, their technical perfection is instantly recognized everywhere and alike by all classes of critics. Style and taste change with the coming and going of each generation. But the standards of skill are permanent, and such objects as reach the strict requirements of these standards, whether they owe their creation to an ancient or a modern master, to a man of Latin or of Germanic race, will continually advance in both artistic and commercial value.

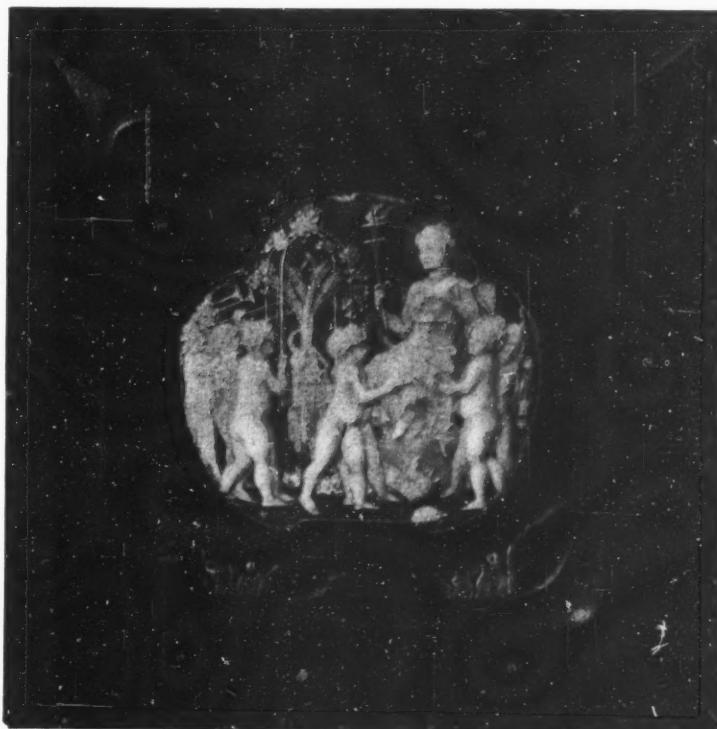
The ideal of technical perfection is one which is especially desirable to keep before those who practise the decorative and industrial arts in our own country; consequently, all objects approaching or fulfilling this ideal should receive

the most careful study from both workers and critics. For by such means alone may be counteracted that dangerous tendency toward middle-class artistic production in quantity, which is so prevalent among us; the origin of the tendency lying in the fact that good taste is possessed by large numbers of almost amateur workers, who have not the patience and devotion, together with the fine perception requisite to assure, after long experiment, the complete mastery over some special material.

Such crude, yet ambitious attempts would seem to be the necessary evils attached to the present stage of development of the Arts and Crafts Movement in America, which, on the other hand, has proved to be of infinite good. With the view, therefore, of arresting those evils, and of fulfilling literally the purpose of its organization, the Boston Society has expressed itself, through its jury, in strong terms which have already gained wide publicity, and deserve still to be repeated.

In direct quotation the severest paragraph of these strictures reads:

"As to study, the ignorance of the simplest and most ordinary expression of materials on the part of a large body of the workers is amazing. There are certain methods of treating materials, forms and surfaces which had reached a moderate degree of perfection even in prehistoric times, and all similar combinations to-day are but variants of these methods. They are the root methods, so to speak, and should be known as thoroughly as are the letters of an alphabet. They naturally, having occurred in the past, have become historic design, and the name has been laid against them as indicating poverty of imagination, if they are re-used. This little dogma and reproach has frightened designers and they have found it easier to invent than to develop ideas; but such ease is gained at the expense of success. The designer finds himself spending hours fumbling over portions of his work of which he has no sense of the relative proportions, or being balked by miniature obstacles which were overcome centuries ago, and by wasting his energies in repeating the labors of his prehistoric an-



"Ceres"—Large cameo of pâte sur pâte hard porcelain inlaid on grès. Figures in white on platinum grey ground. Frame in natural mahogany.



"Walkyrie"—Dish in hard porcelain. Figure in polychrome glazes on a sea green ground. Center and rim with iridescent crystalline glaze.

cestors. It is *l'art nouveau* indeed, the work of the untrained, undeveloped, unstocked brain and the faltering hand."

At the conclusion of this straightforward criticism—surely the result of much courageous thought—the jury of the Boston Society thus formulates the requisites of the objects upon which it is willing to pass judgment:

"We desire each piece, however small, to be done with skill of hand, to be finished and not left crude, and for the designs to show study of the simple fundamental principles of applicability to material, scale of areas, and of organic planning."

In these words, if they be restricted in their reference to the sole field of ceramics, we have a condensed technical description of the work produced by M. Taxile Doat, as may be shown by a mere passing allusion to our accompanying illustrations.

These, at a first glance, are found to fulfil the two great essentials of well-designed vases; while, unhappily, the superb technique of their originals must be imagined rather than perceived. The two essentials mentioned, it is perhaps trite to insist, are good proportions and a clear profile; but since, although theoretically well-known, they are often disregarded by designers, it may not be useless to indicate how they are fulfilled in our present examples.

If we select for study the ovoid, or cup-shaped vases, we shall find in these the height so far dominating the breadth, that the eye does not hesitate as to the relative importance of the elements of form; rather, it at once starts upon its agreeable journey of following the long, graceful, vitalized line springing from the base to the mouth of the objects. By such decisiveness of proportion the impression upon the mind of the spectator, received through the visual sense, becomes simple, clear and strong, or, in other words, pleasurable. These vases, therefore, are eloquent examples of the "organic planning" demanded by the Boston Society of Arts and Crafts.

Again, the more subtle forms occurring in the spindle-shaped and in the ear-of-corn vase, while much more dif-

ficult of attainment, are no less successful. In the first instance, equality of division between the body and the neck of the vase is not even suggested, as, owing to the constantly, imperceptibly diminishing swell, it is impossible to detect the point at which the one ends and the other begins. This form apparently so simple, is in reality a *tour de force*, and in some mysterious way recalls those triumphs of beauty in plant-life which Nature herself attains but occasionally in certain species of orchids. As to the ear-of-corn vase, it might have been designed by a Greek. In this we find great delicacy without weakness, and great richness of line without a hint of decadence. The bending of the husks about the upper part of the body is a beautiful artistic device, adjusted with extreme cleverness, yet addressing the eye so naturally and spontaneously that the spectator wonders why he has not seen it employed a hundred times before. This detail of treatment was plainly adopted from the suggestions offered by antique *amphoræ* of the best period, which thrust out small handles at the same relative point; while the later, more elaborate and decadent types projected these parts far above the neck, thus presenting an aggressive and fantastic profile. The vase of M. Doat is really a masterpiece. Its charming effect is due to a combination of the most refined, yet easily conceived lines: the body being a variation of the egg-form; the simulated handles showing the curves of corn-stalks moved by the wind; and the neck composed upon an unusual, but beautiful and suggestive motif, adapted from the "tassel" or mass of silky fibre crowning the ear.

As the vases already noted are, first of all, examples of exquisite forms, so the remaining pieces show technical skill as the chief of their many remarkable qualities.

The apple, grouped with the spindle-shaped and the ear-of-corn vases, offers an admirable field for the display of the crystals which have gained a world-wide reputation for M. Doat. In this instance, their brilliant effect against the sea-green background is not unlike that of newly-fallen

(CONCLUDED ON PAGE 193) 



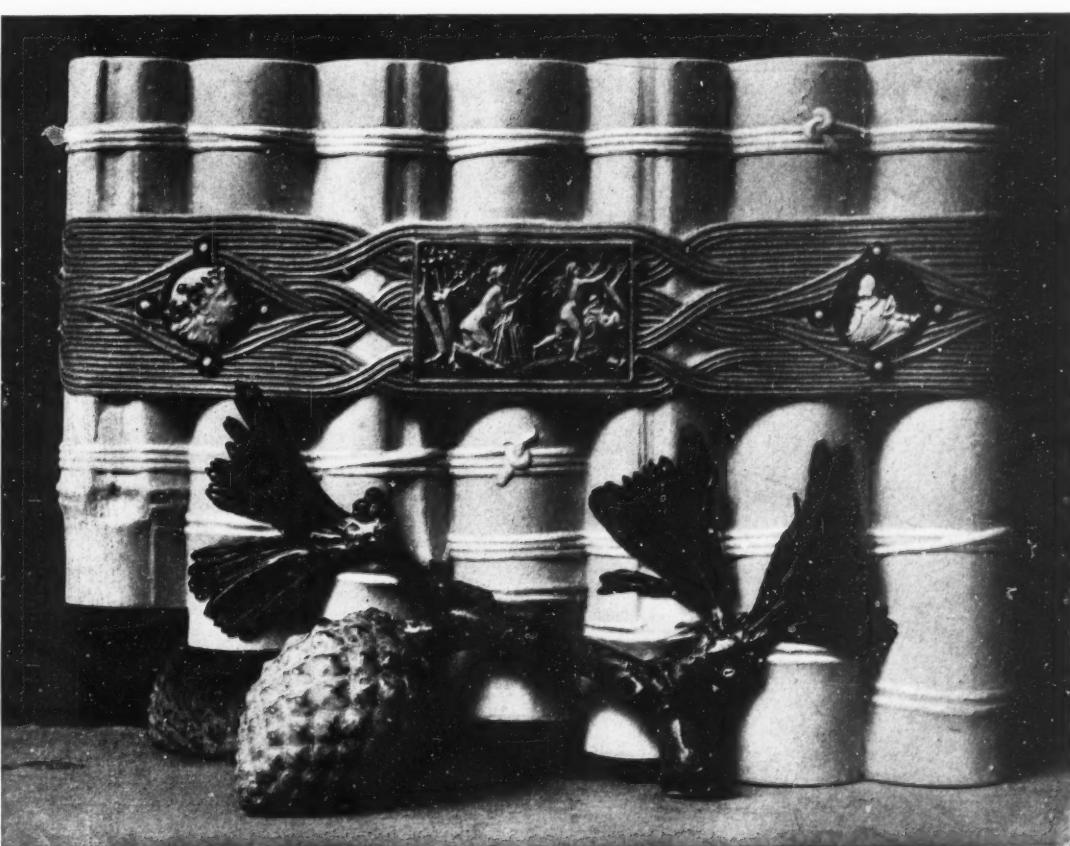
"Amazones"—Vase in hard porcelain. The cameos are raised on a blue ground. Ornaments are in platinum grey pâte sur pâte. Lower part of vase in mat yellow brown. The vase is entirely glazed.



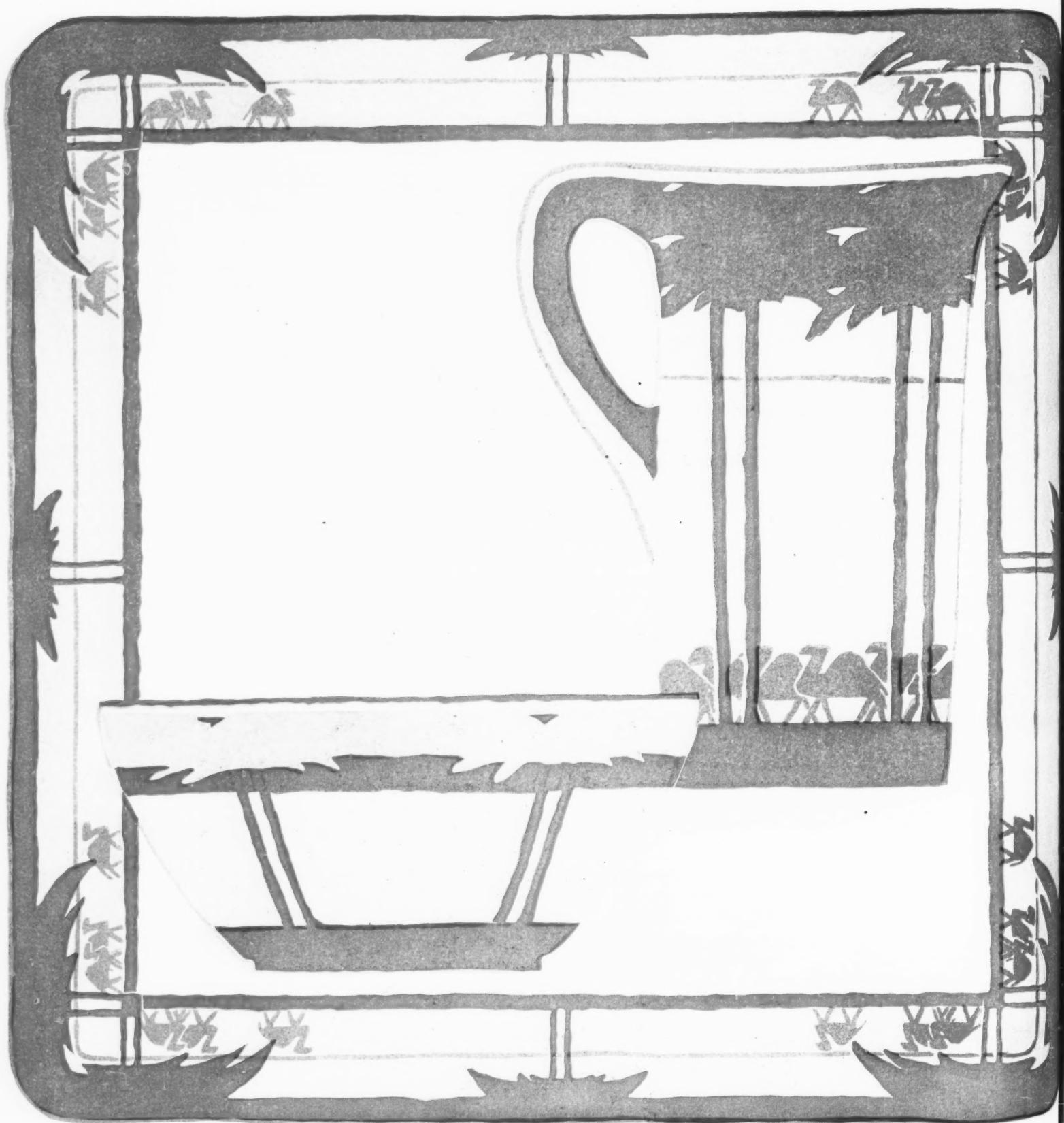
Small vase with frosty crystals in mat white on a pearl grey ground.

"Gaines Bachiques"—Large vase in hard porcelain, polychrome pâtes sur pâtes. The whole decoration is mat, except the cartouches and the lower part of the vase which are glazed.

"Poème Rustique"—Large vase in hard porcelain. Nymphs in low relief personify the meadows, the woods, the spring, the grotto and the echo. Landscapes engraved in the paste join the different parts of the composition. The decoration is mat, except the lower and upper bands which are in milky white glaze.



"La Flûte de Pan"—Hard porcelain in mat white. The ornaments holding two low reliefs and four cameos are in pâte sur pâte. The branches and pine cones which support the piece are in mat green. The low reliefs represent: 1st, The nymph Syrinx pursued by Pan and changed into reeds; 2d, A shepherd pasturing his goats.



CHILD'S TABLE SET—FIRST PRIZE—MARY OVERBECK

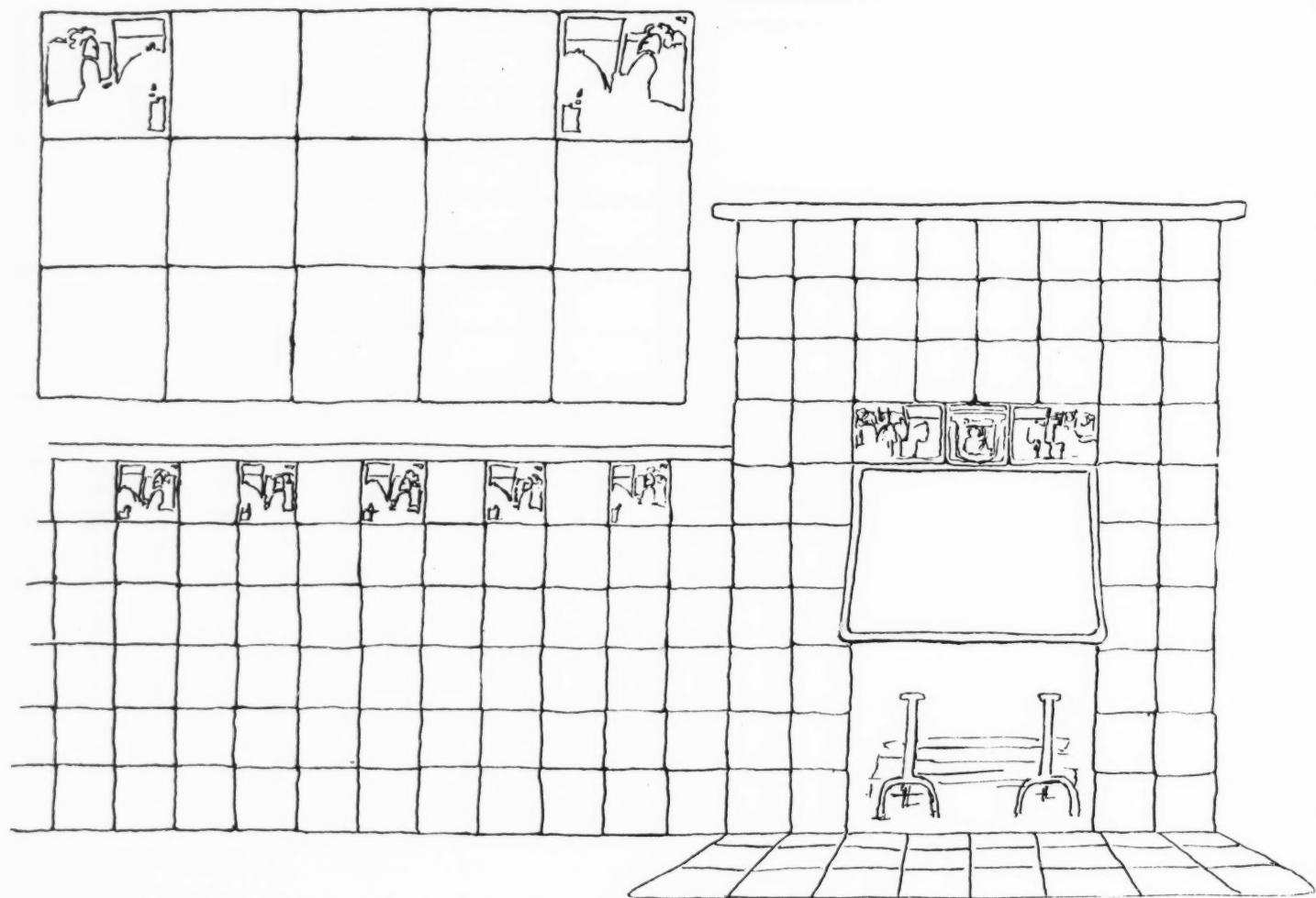
Design in sage green and grey brown on tint of grey brown.



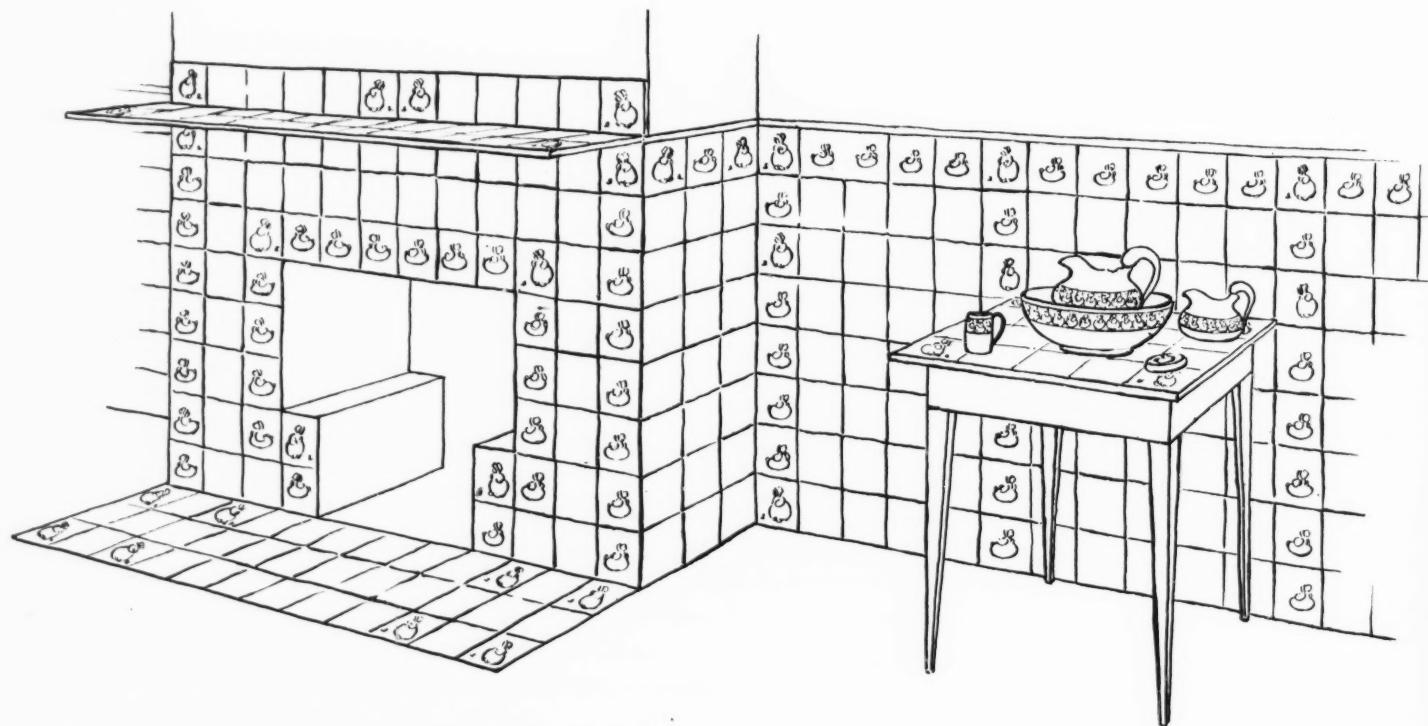
WATER PITCHER—HUMMING BIRDS HANNAH OVERBECK



BOWL BORDER—HUMMING BIRDS—HANNAH OVERBECK

**KERAMIC STUDIO****FIREPLACE' DADO AND WASH-STAND TOP—SECOND PRIZE—MARY OVERBECK**

(See design page 187.)

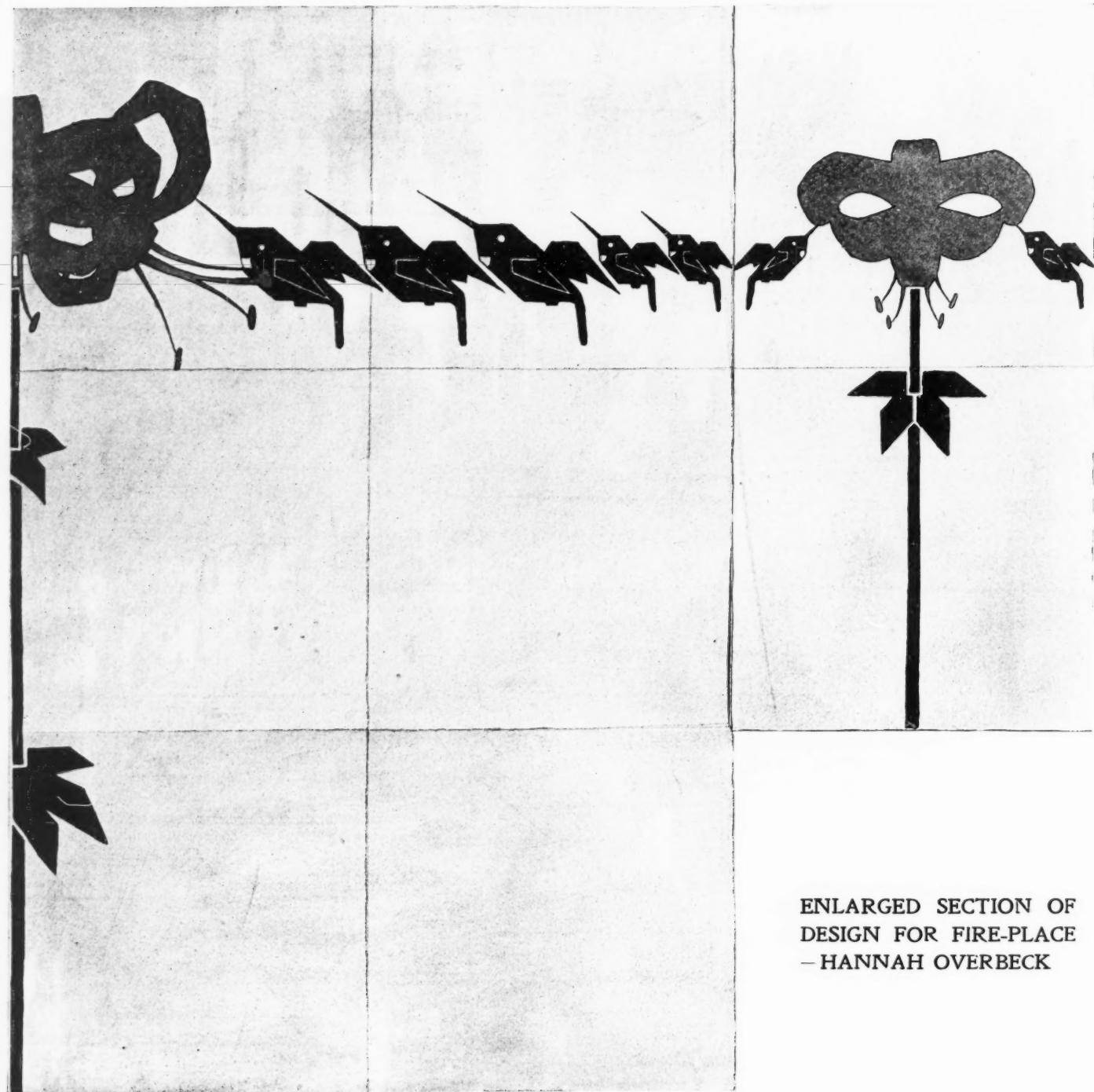
**FIREPLACE, DADO AND WASHING SET—THIRD PRIZE—GRACE BLETHEN**

To be executed in white grey and blue grey. (See design page 177.)

## ARTS AND CRAFTS



What designer of "commercial art" has not been made weary by the vagueness and assumption of "Arts and Crafts" outgivings? We heartily accept Lowell's "indefinable something called style," but the other fellows' half-described and half-realized somethings are not good enough. Generally these gentlemen are, as you say, "dilettante carpenters, metal workers, etc." They talk vaguely about personality in art, but will not learn that their working material has a personality to which their own must be subordinated—that the object in life of cast iron is to be and to look strong and solid—of wrought iron to be and manifestly to be pliable and tough—of wood construction to be framed together and look so, and to be worked with edged tools—and of pottery to be and to appear exactly the reverse, plastic, smooth moulded, following the hand. These things are elementary—and constantly ignored. In industrial art practicability, soundness of construction must come first. Owen Jones was right: "Construction may be decorated; decoration must not be constructed." A chair that won't hold up a healthy man may be lovely; but it is not a chair. The first duty of a lock is to fast bind. It is the ladies, bless 'em, not the men, who buy arts and crafts things. Why? "It is absurd to offer originality as a substitute for efficient workmanship." An excellent theory! Let me thank you again on behalf of the men who make anvils that you may hit, hammers that you may hit 'em with, chairs that you can sit in, locks that will lock, (and open afterward on request), also screens that will stand up. Technique is not all, of course, but much of the arts and crafts product is like the hen-coop of which the ingenuous one said, "It looks as though some one had made it himself." (*New York Sun.*)



ENLARGED SECTION OF  
DESIGN FOR FIRE-PLACE  
— HANNAH OVERBECK

#### HUMMING BIRDS

*Hannah Overbeck.*

TILES; ground; light olive brown; lilies and throat of humming birds, dull red; leaves, stems and birds, olive green; eyes of birds, white. For the washing set, body of design, light olive brown; background of border, a lighter shade of same; lilies and throat of birds, dull red; birds and leaves and stems, olive green. A cream margin around design with black outlines

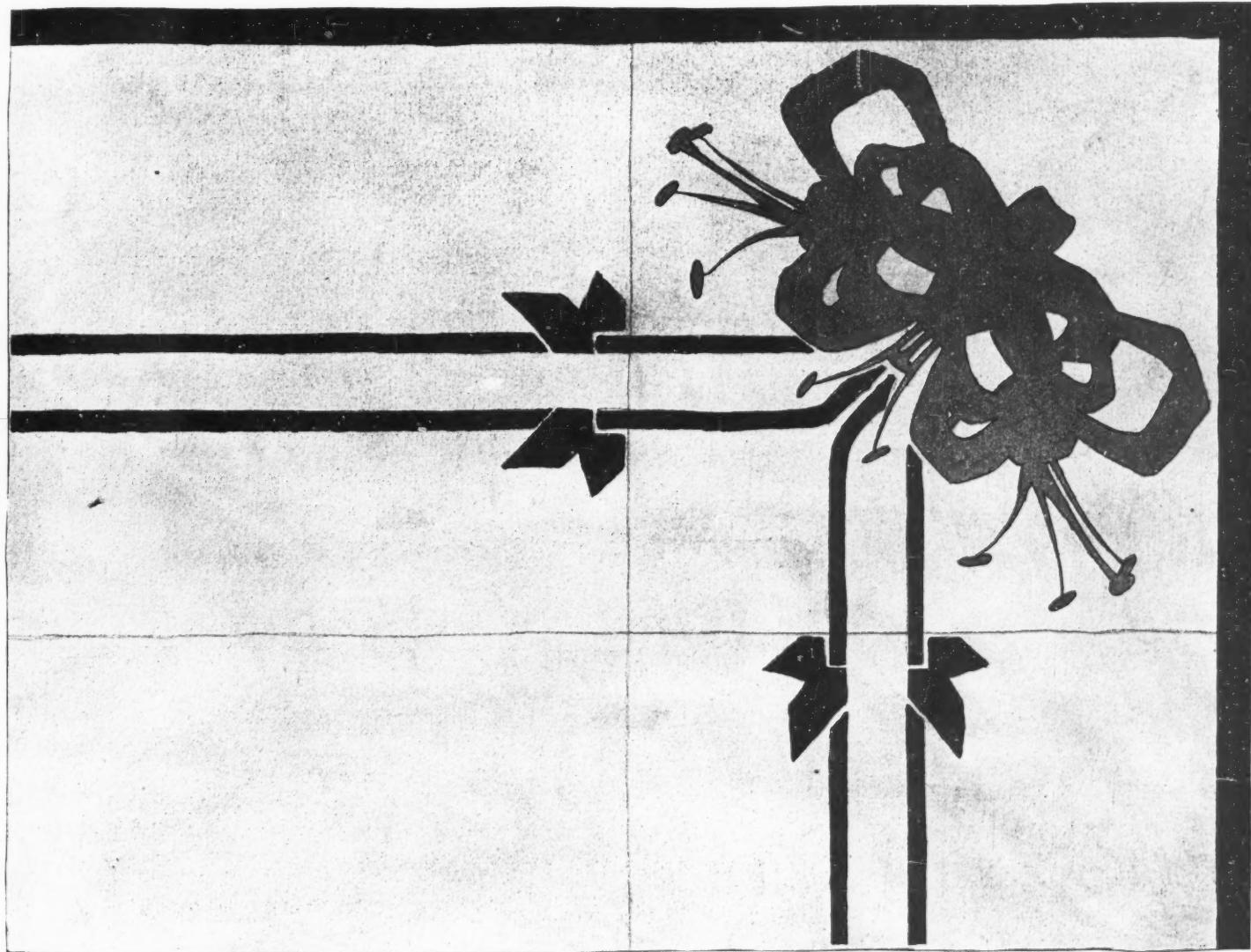


#### RARE PLAQUES FOR BARE WALLS

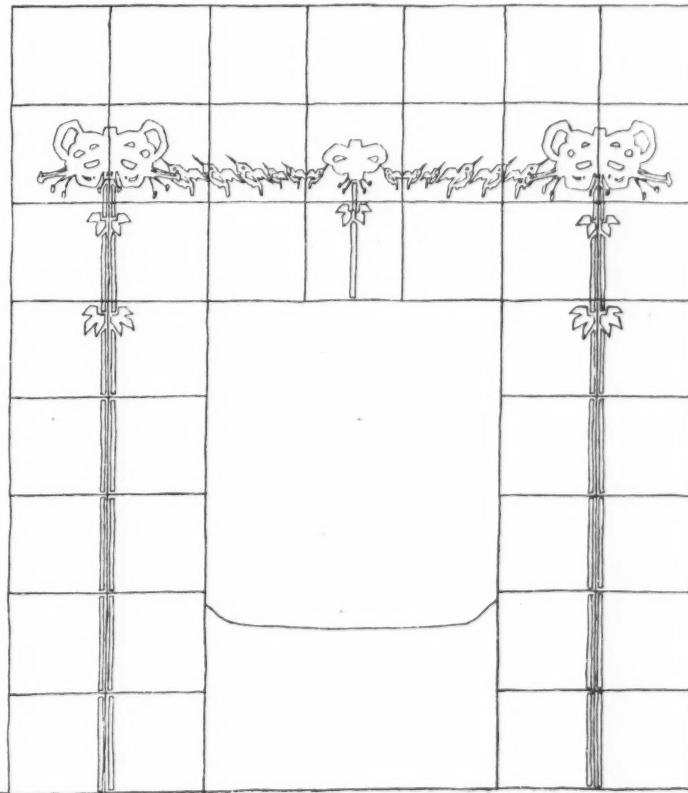
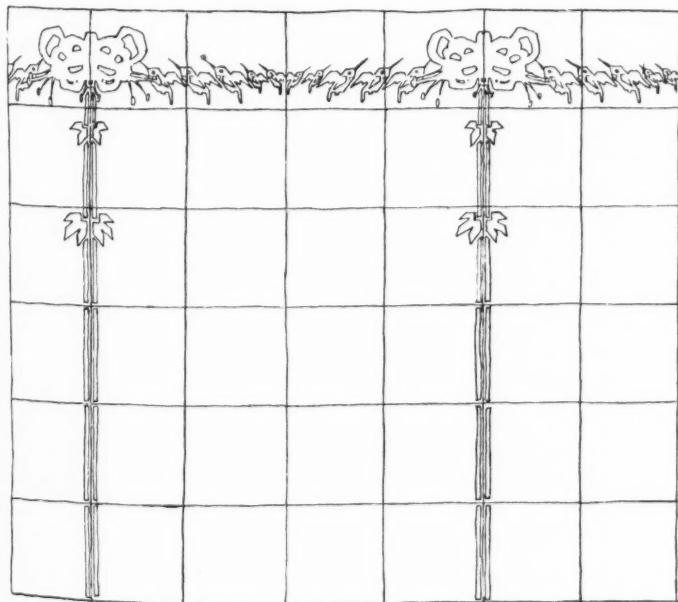
For years, or ever since the emancipation of the artistic mind from oldtime hideousness in house-furnishing, women with charming homes have struggled with the mural decorations of their dining rooms. From the chromo nightmares which pictured impossible fruits and vegetables, down through assassinated game and mounted fish, the

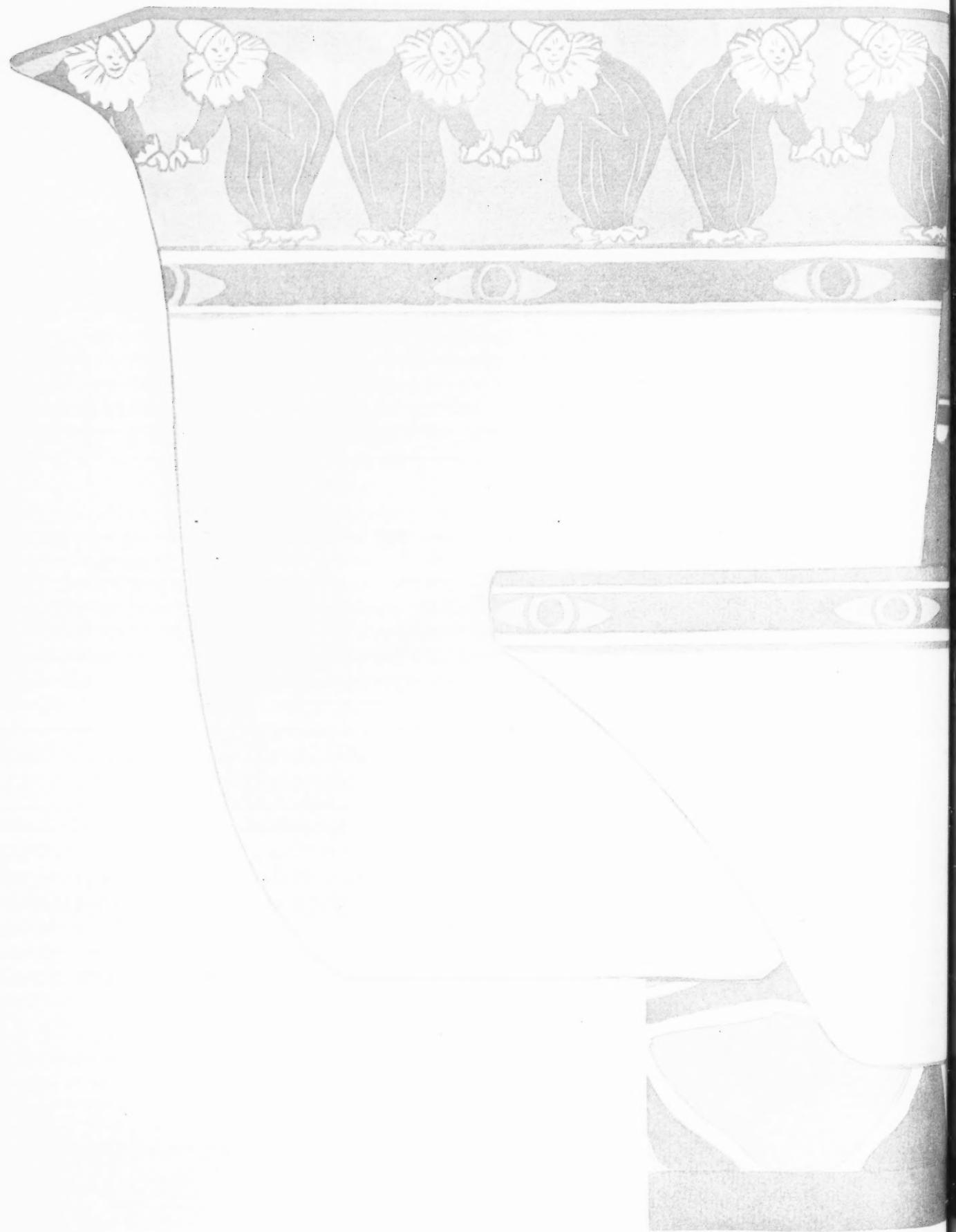
gamut has been run by the housewife with sublime satisfaction at the beginning of each period, and distress of mind at the end. Now she bids fair to have struck the artistic thing at last. This is no more or less than the decorative wall plaque.

These plaques are, in the main, of china, which establishes their claim to the dining room at once. Always the thing that was needed for the dining room was a distinctive something which exactly fitted. Of course these plaques are seen upon the walls of country homes in the main halls or living room, when the dining room is but a corner, and particularly is this effective when the furniture is the dark mission wood. In these cases the plaques are not confined to the plate rail, but fill in empty spaces between bookcase and window, or above or below the rail. They are suspended invisibly by wire running around the under rim.—(*Chicago Chronicle.*)



DADO AND FIREPLACE,  
HEARTH CORNER FOR CHILD'S ROOM—  
"HUMMING BIRDS"—HANNAH OVERBECK

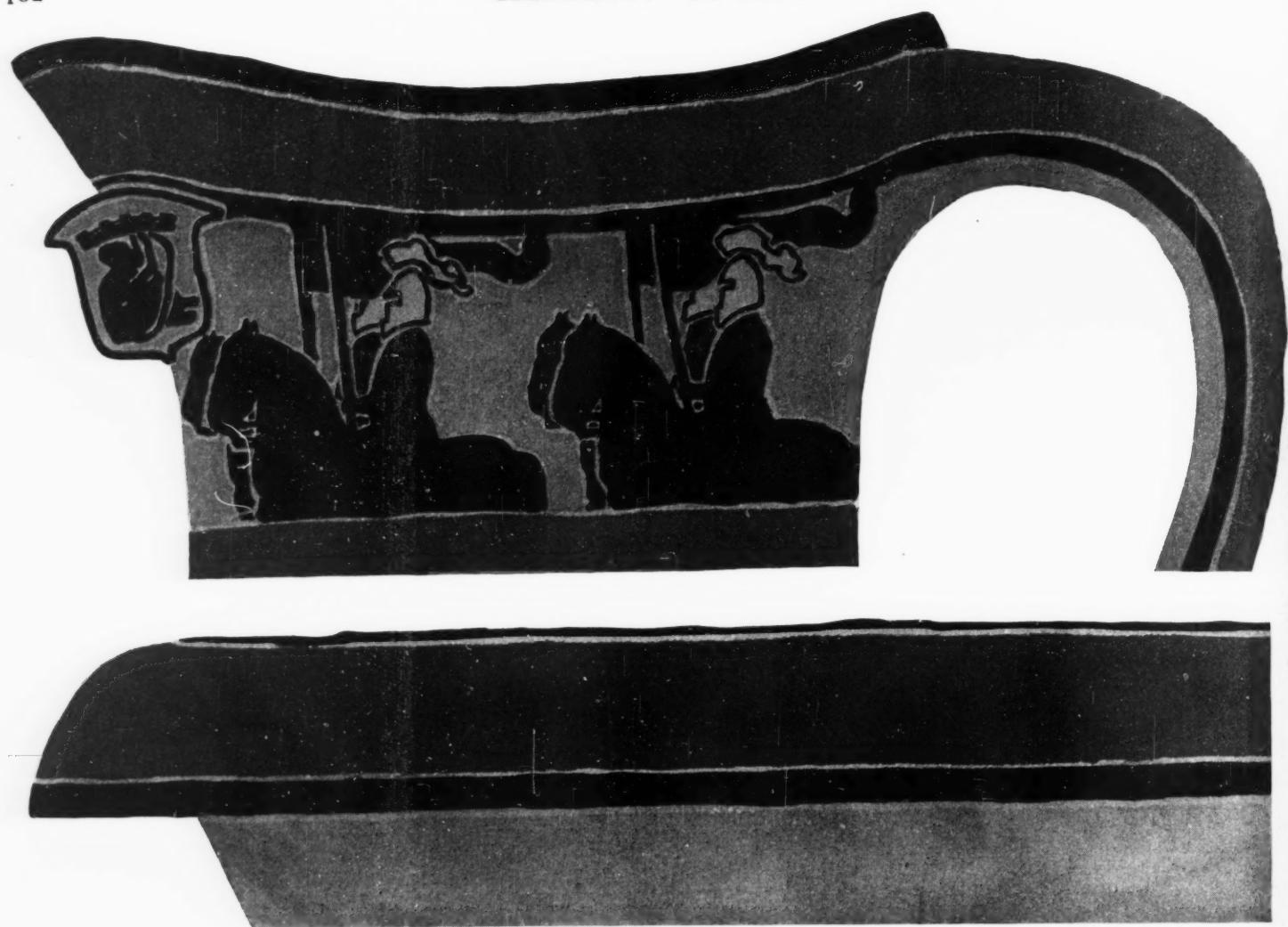




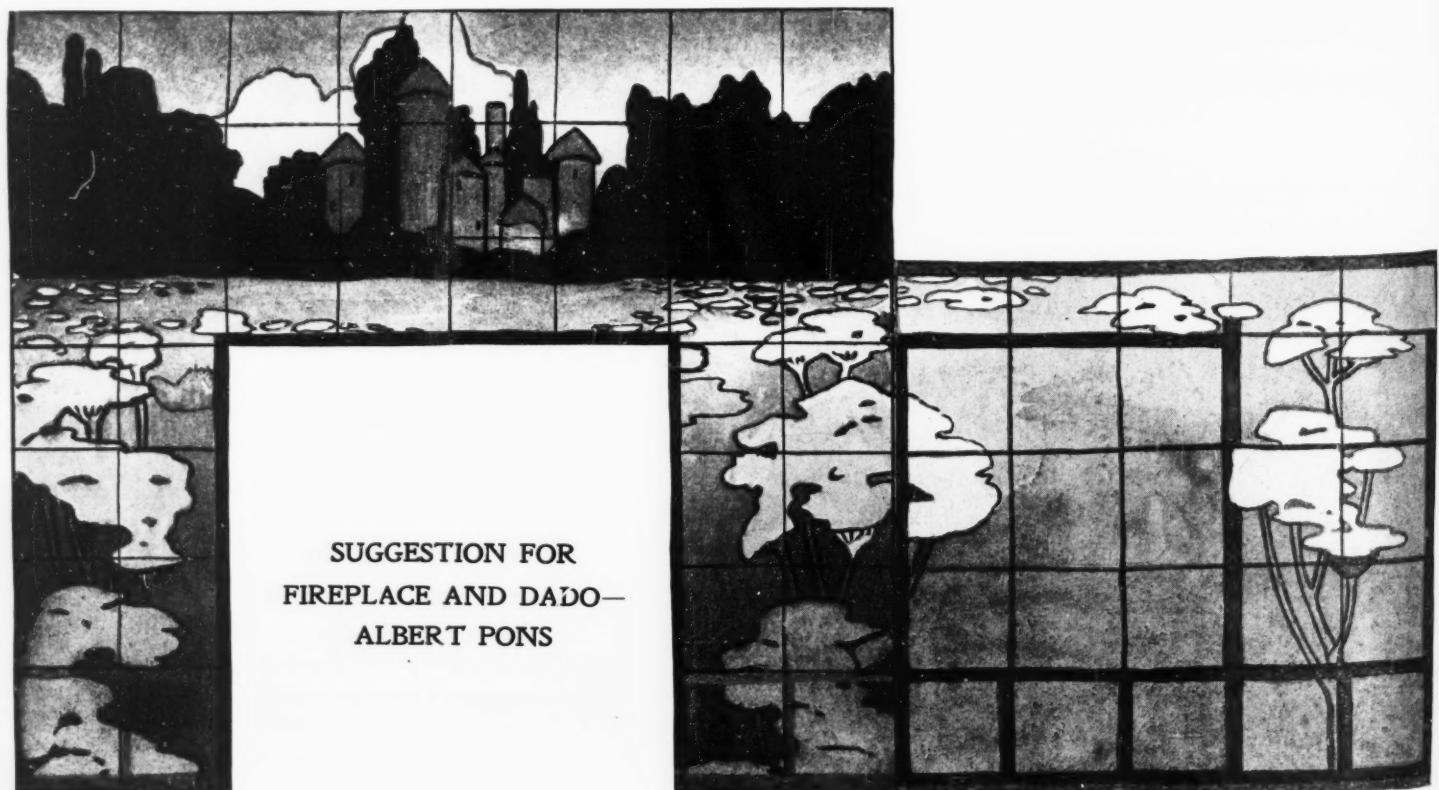
CLOWNS AND ELEPHANTS—FIRST



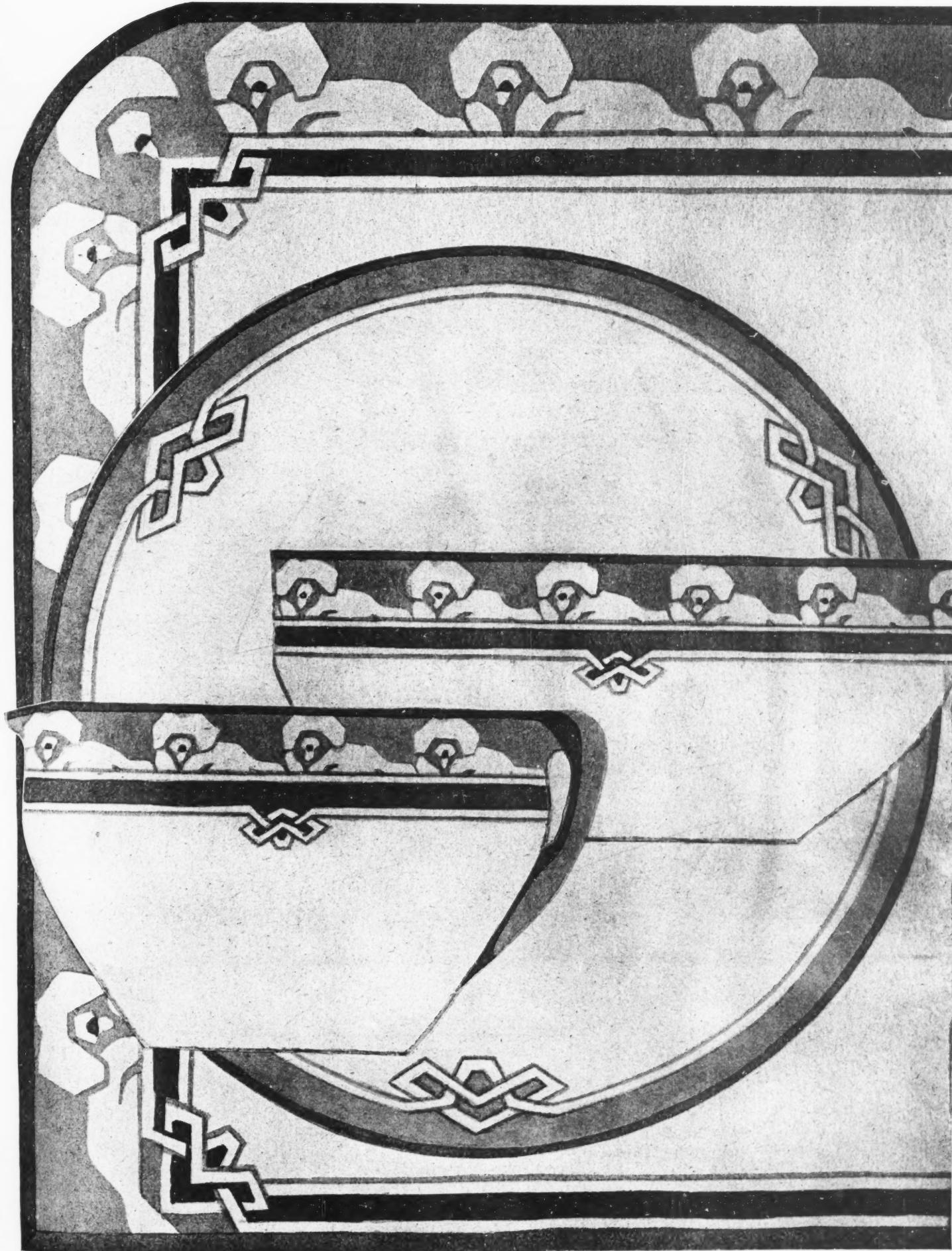
FIRST DESIGN FOR CHILD'S ROOM—OPHELIA FOLEY



BOWL AND PITCHER—"KNIGHTS"—SECOND PRIZE—MARY OVERBECK



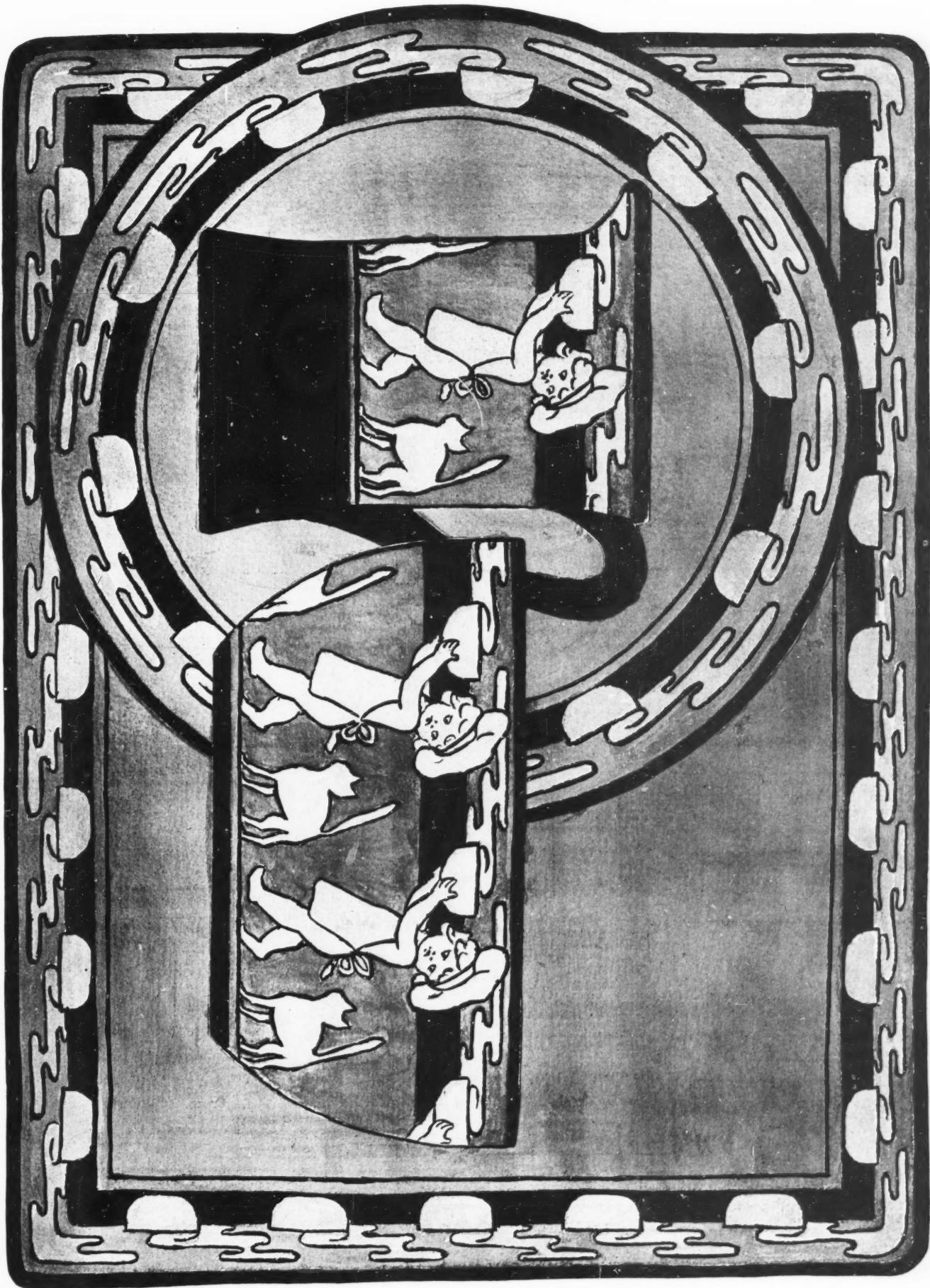
SUGGESTION FOR  
FIREPLACE AND DADO—  
ALBERT PONS



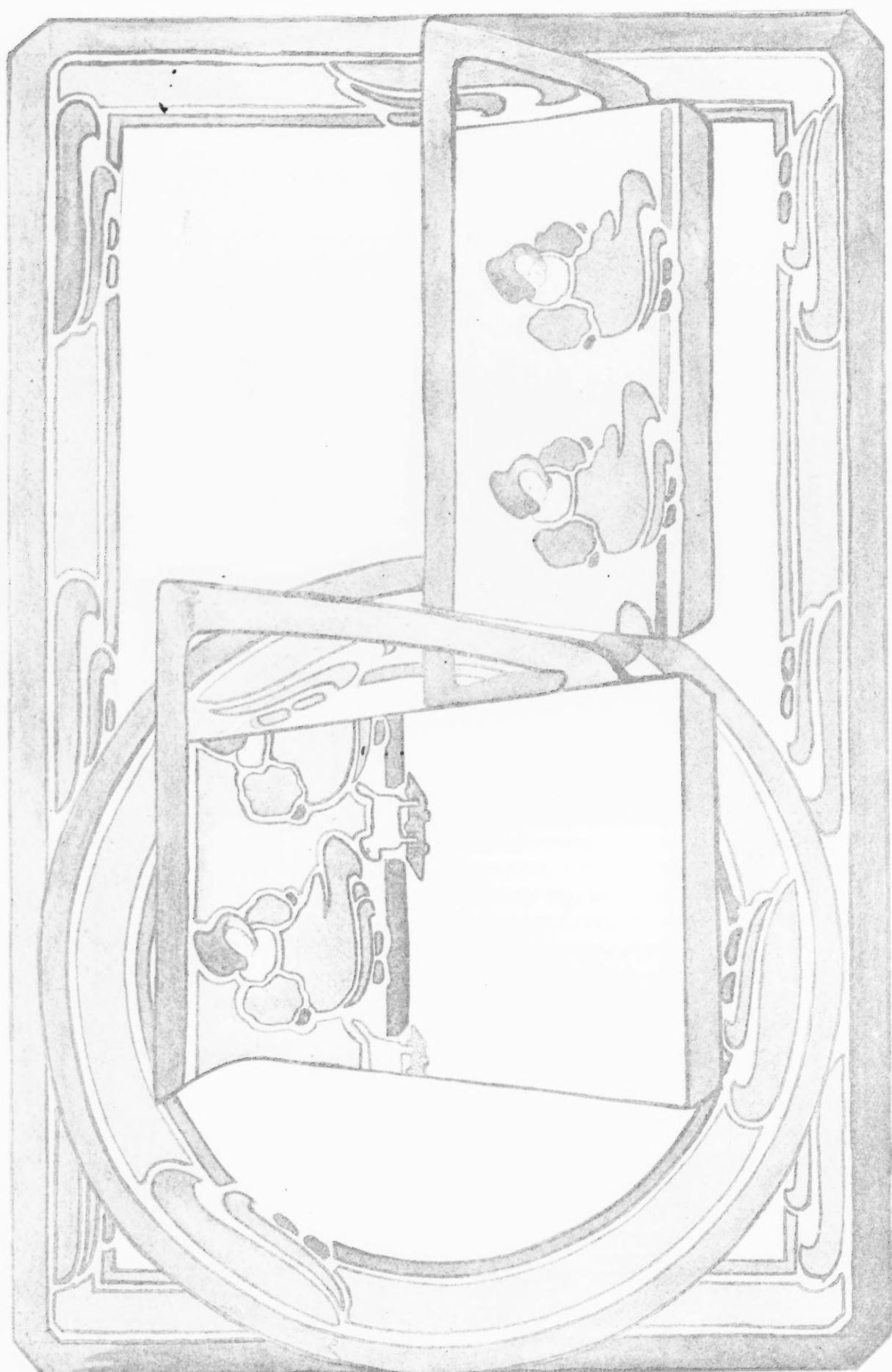
CHILD'S SET—OPHELIA FOLEY



CHILD'S TABLE SET IN BLUE GREY—THIRD PRIZE—NANCY BEYER



CHILD'S SET—CLARA WAKEMAN

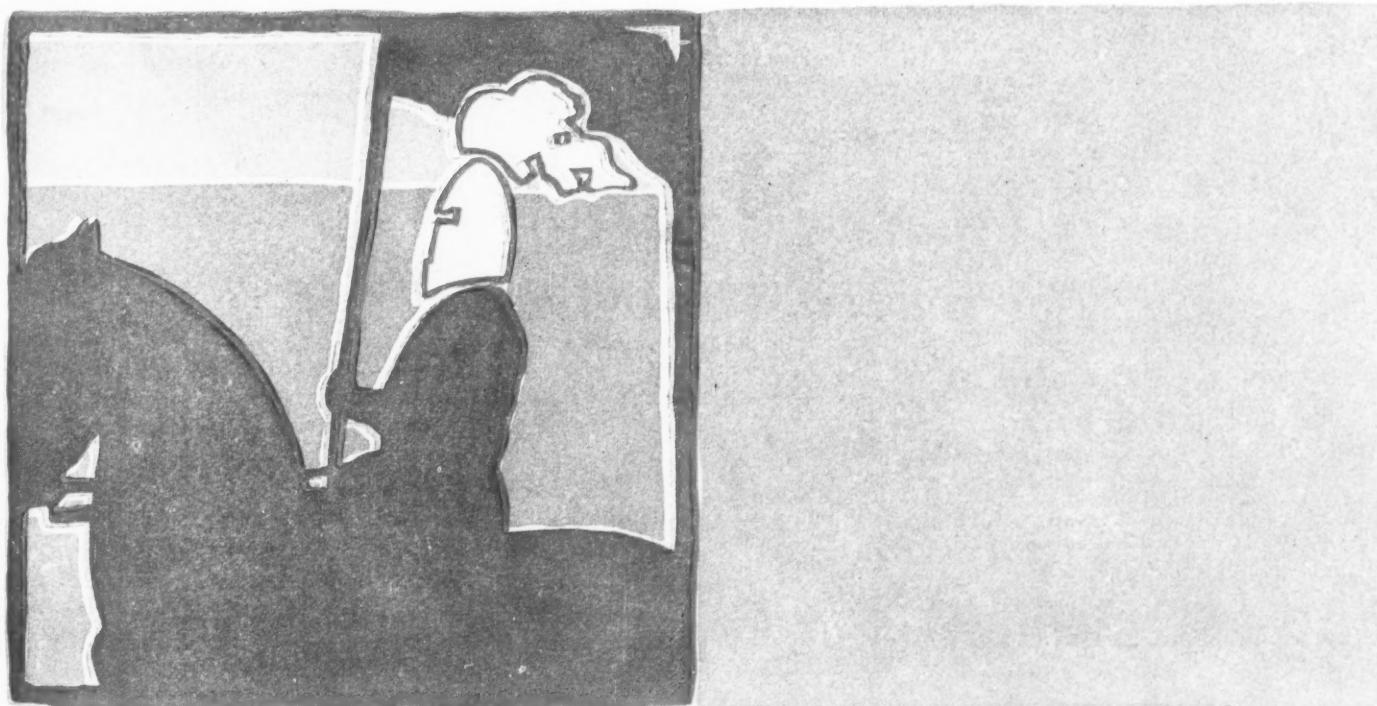


GOODY TWO SHOES—CHILD'S TABLE SET—SECOND PRIZE—ALBERT PONS



KNIGHTS—SECOND PRIZE DECORATION FOR CHILD'S ROOM—MARY OVERBECK

Design in grey green on two shades of yellow olive brown, white helmets, plumes and outlines.





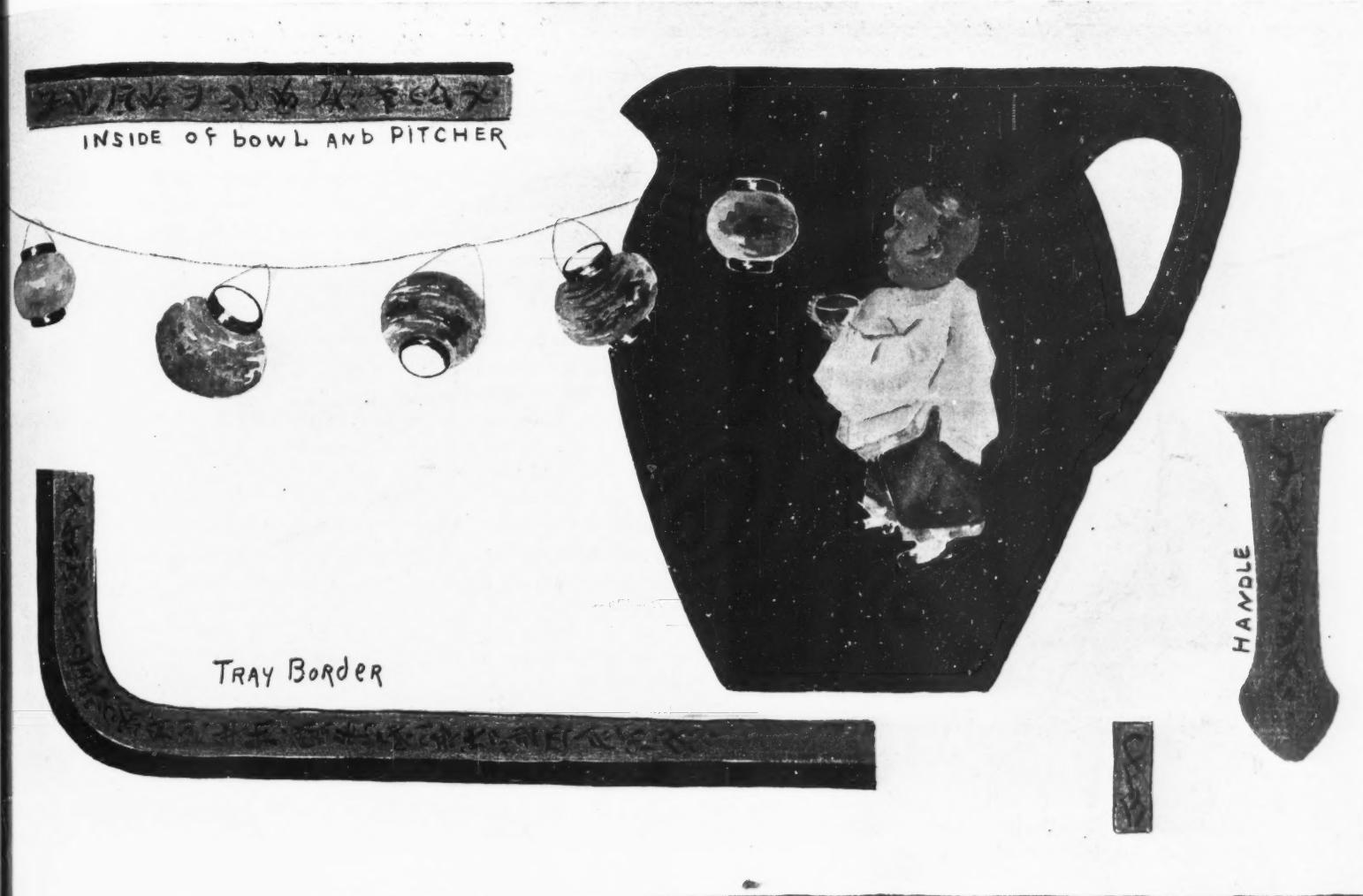
CHILD'S SET—JAPANESE LANTERNS—CARRIE BROSEMER

**FIRST FIRE**—Sketch in design with India Ink, and dust in background with Fry's Black. Clean out design.

**SECOND FIRE**—Paint in figure with Baby Blue, and a

touch of Violet II; lanterns in Pompadour, Albert Yellow and Blue Green. Back of handle of pitcher, gold, with Japanese lettering in Black.

**THIRD FIRE**—Retouch with same colors.



DESIGN FOR CHILD'S SET—JAPANESE LANTERNS—CARRIE BROSEMER

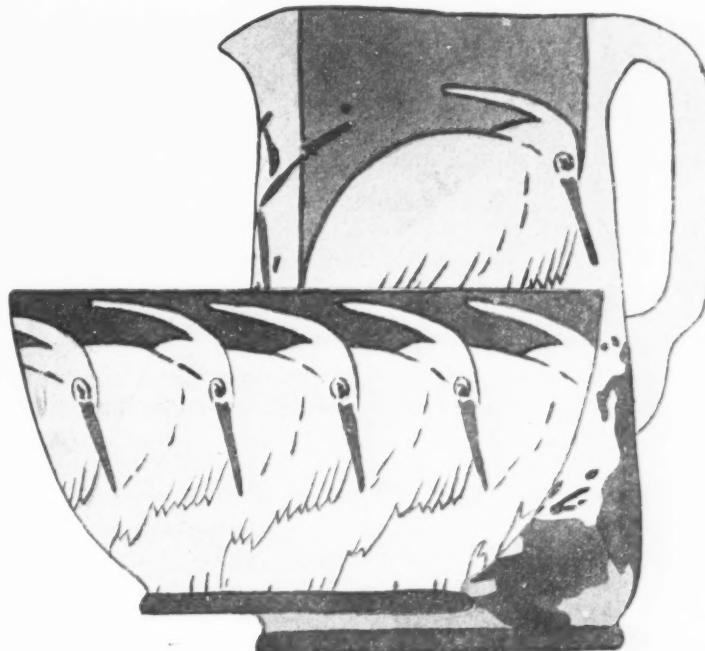
**LEAGUE NOTES**

There will be no problem for December, but for January comes the coupe cake plate with or without handles. A geometrical all over design is preferable, but a border will receive criticism. Please try to send these early in order to make way for the vases and Farrington punch bowl. We hope to publish pictures of these vases and bowl in the Jan. KERAMIC STUDIO.

The sugar bowl forms, submitted in outline for criticism, are so much better than anything we have had during this term of office, that we cannot refrain from mentioning them. Have you noticed those curling, almost wriggling, lines in relief around the base and top of nearly all the sugar bowls in our shops, with handles patterned after the human ear, stuck on as an afterthought, with bases threatening to tip over, spilling the contents, and marbles or rings to lift the cover? A design in subdued color no matter how good loses all dignity on such a shape. At least a half dozen of our outlines ought to be accepted by the manufacturer. They have good lines, strong bases, handles that are an adequate part, necessary to the beauty as well as a support in holding, with covers as carefully thought out as the body and with nobs that conform to the general shape. The nut bowls are not all in, but they promise well.

We are happy to announce the addition of two clubs, those of Los Angeles, Cal., and Providence, R. I.; also two individual members, Miss Helen M. Haines, Duluth, Minn., and Miss Madge L. Gibbons, Alma, Colo.

BELLE BARNETT VESEY, President,  
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NANCY BEYER

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*All questions must be received before the 10th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.*



No. 8

## PRINTING WITH A WOOD BLOCK

*Haswell Clarke Jeffery.*

FOR years the people of India, as well as of other countries, have employed the art of wood-block printing to decorate their fabrics. Both wearing apparel and hangings have thus been treated, and many examples show skill in design and excellence in application. Many designs now woven in the fabric were once stamped upon the surface. Recently the art in a simple form has been introduced into the schools. The children have taken happily to the work with interesting results; and the students more advanced in design have obtained finished pieces of good color and pattern.

The design is first drawn in charcoal on suitable paper (lead pencil can be used), and it is then traced upon Japanese paper or upon any transparent paper. The masses are filled in solid black against the white ground, and the pattern is pasted face down upon the block to be cut. As this paper is very thin, the design shows through in a reversed position. When stamped upon the cloth the reversed design on the block prints like the original drawing on the paper. In a symmetrical design it is not necessary to reverse it.

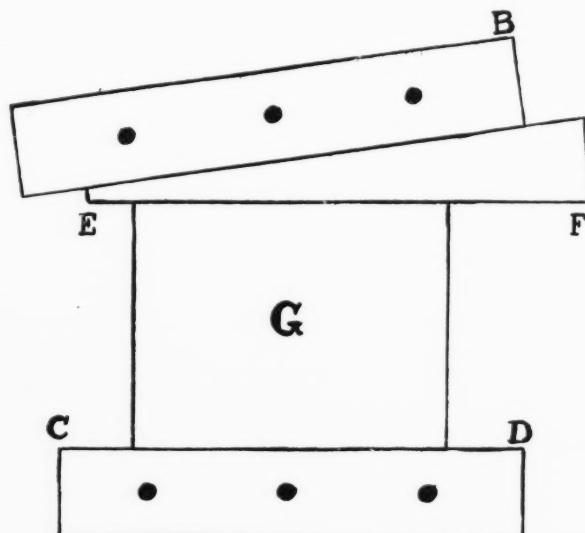
To apply the ink drawing, put the paste upon the block, lay the paper upon it ink-side down, and smooth out all creases. The ink on the design does not then become blurred. Allow the paste to dry before cutting into the wood.

The block should be made of firm wood, not too hard, and of close grain. For ordinary uses gum wood is most satisfactory. This does not split easily, and it is firm enough to resist the pressure of printing. Pine is apt to allow the edges to become rounded and to give an indistinct outline to the finished print. Cherry can be used or any hard wood if desirable; but the difficulty of cutting it is greater. For ordinary printing a block carved on the side grain is firm enough.

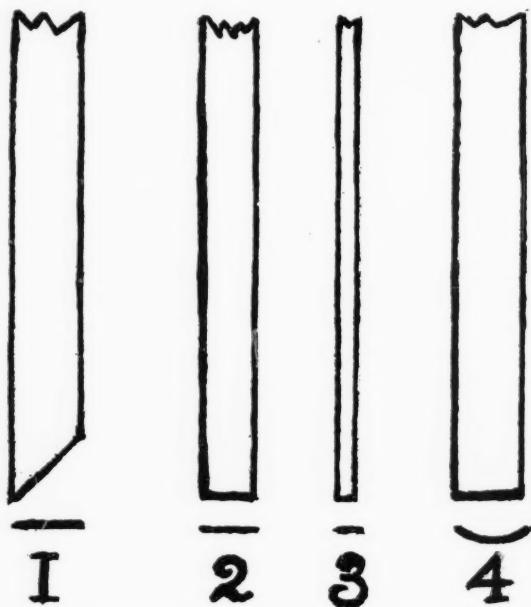
Clamp the block upon the bench or table as for any

wood carving, using an iron clamp, or a hand-screw, or the simple device shown in Illustration No. 1. For this method take two pieces of wood longer than the block as *A B* and *C D*. Make a wedge *E F* and place all in position given. Nail down *A B* and *C D* and tighten the wedge against the block *G*.

To carve the block use a sloyd knife, or a chisel sharpened to an angle of 45 degrees, giving one side a pointed edge, as in figure No. 1. in Illustration No. 2. The quickest and deepest cutting can be done with this chisel, using both hands, one for pressure and the other to guide the blade. First draw the point around the pattern, following the line closely. As the chisel sinks into the wood, the path of the blade becomes wider, and there is danger in small designs of wedging into the pattern. Avoid this by keeping just to the line, not on it, and later by trimming exactly on the line. After going around the design, cut out the background spaces, leaving a clean edge on the



No. 1

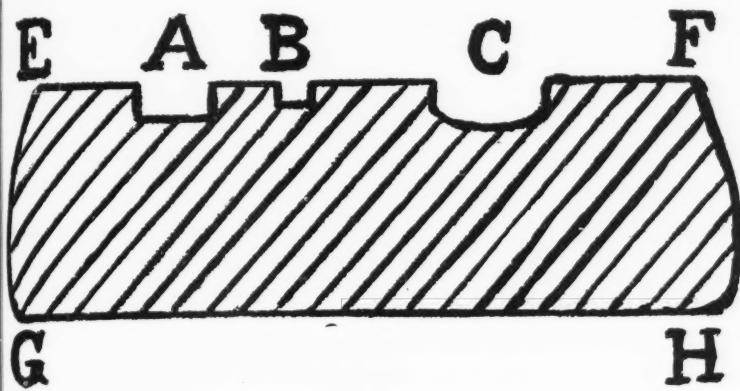


No. 2

stamping surfaces. A narrow chisel or a flat gouge, Nos. 2, 3, 4 in Illustration No. 2, are all that are necessary. A variety of gouges will facilitate the work. The difficulty in using a knife is shown when cutting under a space to be taken out. It presses over on to the pattern and dents the wood, giving an irregular edge.

A chisel 1-16 inch wide, another 1-4 inch wide, and a flat gouge 5-16 inch wide will get out the ground work easily. The "flat gouge" has a slightly curved cutting edge.

The depth of the cutting need not be more than an eighth of an inch, and in very narrow places it can be less. However, the East Indian stamps are cut from hard wood



No. 3

to a depth greater than a quarter inch. In Illustration No. 3 the space at *B* is very narrow and the depth is less than that of the wide space *C*. These represent the background, and the elevated parts are the printing surfaces. Space *C*, being wide, is cut lower at the middle, so that when printing, the cloth will not touch any part of it. When the ground work has been taken out and the pattern stands in relief, as shown in Illustrations No. 4 and No. 5, cut away the wood all around the outside, following the pattern edge as at *E* and *F* in Illustration No. 3. Then trim off the back edges of the block, as *G* and *H*, to avoid hurting the hands, under pressure of printing.

Small blocks can be  $\frac{1}{8}$  inch thick and those over 3 inches in diameter ought to be an inch thick to prevent warping.

To finish the block take a piece of fine sand paper and lay it face upward upon glass, or upon any perfectly flat surface, and grind the surface of the block upon this till all the paper is removed. It will then be perfectly level. Never remove the pattern by wetting, for it will injure the grain and make the surface rough. Last of all, oil the block with linseed oil.

For printing, mix oil colors with turpentine to the con-

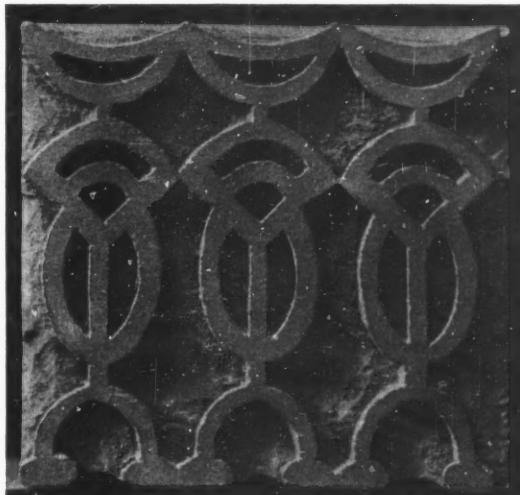


No. 4

This will help to blend it. For practice cheese cloth is good; and unbleached linen, silk, and even burlap will afford many problems of interest. The coarser the material, the more color is required on the stamp. The tone and texture of the cloth will affect the colors used, and the colors dry darker than when applied.

The placing of the pattern upon the material is a problem in spacing. Trials can be made upon paper the size of the cloth, and, when satisfactory spacing is shown, it can be duplicated on the cloth. Trials upon small pieces of cloth will determine the texture and color effects.

In printing several colors, some have used a separate block for each color. This requires care in cutting and in stamping, for a slight move in any direction will affect all



No. 5

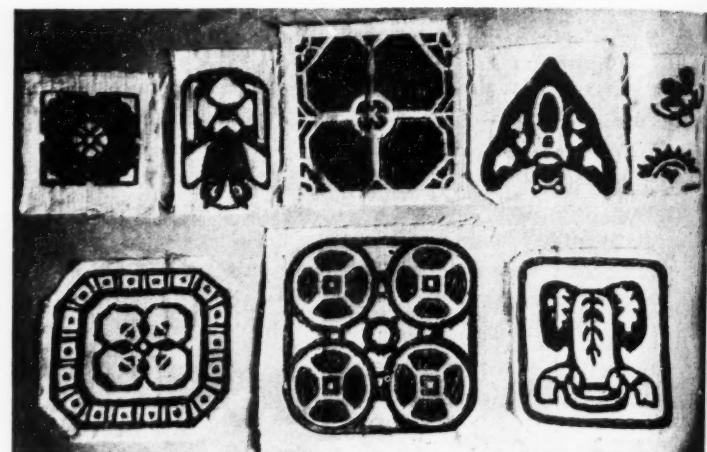
sistency of cream. Paint on with a brush, spreading evenly, but do not let the color drag over the edges. Keep these clean. If several colors are used, paint them on their respective parts of the stamping surface, and stamp firmly upon the cloth on an ironing board. Press all parts of the block so that the cloth will take the color thoroughly. Some strike the block with a small mallet instead of using the palm, but there is danger of splitting the wood. Should a spot of paint cling to an edge and show on the cloth, scrape it with a palette knife toward the center of the color mass



No. 6



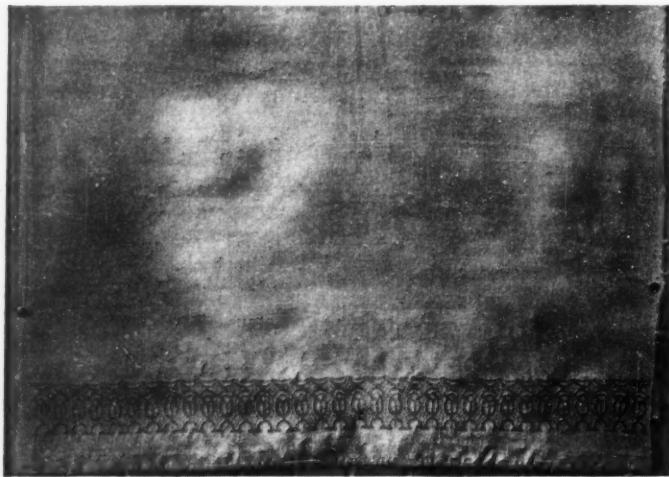
No. 9



No. 10

the spaces of the design unit. Where a large repeat pattern seems to need additional spotting, according to its spacing, a supplementary block of harmonious design can be used between the larger printed masses, bringing them together. The use of blocks in this way will afford many interesting variations.

The block in Illustration No. 4 is repeated in Illustration No. 6 on unbleached linen for a pillow top, and No. 5 is used in Illustration No. 7 on silk for a scarf. The background of this border is filled in with embroidery. No. 8 shows a ship pattern on unbleached linen. A unit has been inked on the photograph. The other illustrations show design units as registered from wood blocks. With the exception of Illustration No. 8 the blocks illustrated were



No. 7

made by the students of the normal graduating class, Pratt Institute, Brooklyn, N. Y.

As oil colors are apt to run on silk, the following mixture might be used for it:

- 1 oz. acetic acid.
- 1 oz. oil of wintergreen.
- 1 pt. spirits of turpentine.

Mix these in a bottle, let stand awhile, and shake thoroughly before using. Use smaller quantities in proportion.

To insure the permanence of printed cloth, let it stand thirty days. The thinning fluid is then dried out and the body color remains firm.

#### ANSWERS TO CORRESPONDENTS

**S.F. P.**—The old piece you speak of is either glass or old glassy soft porcelain, cannot say surely, from your description. It would be very unsafe to fire it in your overglaze kiln, as you do not know to what temperature to fire it. If you put it in the same firing as your overglaze painting, it will be absolutely spoiled. You might try to fire it at glass firing or a little higher, but it is exceedingly risky.

**Mrs. G. D.**—For banding large pieces in color mix as for tinting, as much fat oil as color and flux combined and thin with oil of lavender to the desired depth of color.

**Mrs. C. E. F.**—See article on gold etching in July, 1906, KERAMIC STUDIO.

**M. D. B.**—For thinning bright gold and lustres use oil of lavender. We will give articles on the making of grounding oil and other mediums in an early number of the "Class Room." We have no formula at present.

**M.L.**—See articles on Enamel in November, 1905, KERAMIC STUDIO for a mixture of color such as  $\frac{2}{3}$  Royal Blue,  $\frac{1}{3}$  Copenhagen Blue to which is added  $\frac{1}{2}$  Black. When the color is mixed then add it to the enamel in the proportions mentioned in the "Class Room," as if you were using a single color. Write to the President of the National League, Mrs. Belle Vesey, 6228 Wabash Ave., Chicago, Ill. She will give you the desired information as to the league, its exhibitions and its aims. For burnishing Bronzes usually the glass brush is sufficient; if not, use burnishing sand and water. If you burnish carefully there is no need of taking off the lustre which is next to it and which should be put on first for the same fire. Blue lustre harmonizes best with soft yellow browns, of various shades. For the tree vases, the high



CENTRE DESIGN OF FIRE PLACE—MARY OVERBECK

polish over all is given by dusting all over with one color in which Pearl Grey predominates or with a specially prepared glaze like Ivory glaze, Azure glaze, etc., Any of these glazes can be used over any colors except that Ivory glaze is liable to destroy Iron Reds, such as Pompadour, Blood Red, Carnation, Orange Red, etc. Ruby lustre or Covering for gold give a reddish tone over gold; dark green also is good over gold. See articles on Lustres in "Class Room" KERAMIC STUDIO, which also explain how to line cups with lustre.



### TAXILE DOAT

(Concluded from page 172)

and melting snowflakes, although, unhappily, their beauty can not be described in words.

The cup-shaped vases previously admired for their forms, must again be praised for their polychrome decoration, and, above all, for a superb *pate-sur-pate* treatment which can come only from the hands of such supreme masters of the ceramic art as Solon and Doat.

In passing in review these cameo pieces, each one seems especially attractive by reason of its distinctive subject, color-combinations, and surface-effects; but the masterpiece among them, as acknowledged by M. Doat himself, is the sevenfold vase, simulating reed-pipes and known as "The Flute of Pan." From the reproduction we can judge of the almost microscopic delicacy of the cameos, and the admirably devised reed *motif* which binds together the separate pipes; but we are left to imagine the quiet color-harmony made by the body of the flute with its supporting branches of pine leaves and cones.

Perfection of the kind and degree incorporated in this vase is the direct outcome of the traditions of the Sèvres factory. Enough of the old exists in the work to assert its ancestry, as the classic subject, forms, and emblems amply testify. Enough of the new vitalizes the work to witness that its parents were the brain and the hand of a thoroughly modern ceramist. Therefore, as the artistic conditions of a period may be judged by the highest attainments of that period, French ceramic art need not fear an approaching decline. Nor has it to apprehend harm resulting from the rapid progress made by the same art in Denmark. Distinctions between races are sharp. They can not be obliterated even by the free intercourse now everywhere established between nation and nation. Frenchmen keenly appreciate the beautiful; they have logical minds, and a longing after perfection that is not easily silenced. The Republic has thus far fostered the arts with the same care and enthusiasm as was earlier done by the monarchical governments. Finally, French art now stands free from any fault dependent upon *chauvinisme*. It recognizes the genius of other peoples. But it is to be hoped that it will remain faithful to its own great past; that it will renew and rejuvenate itself, but never seek to change its historical spirit.

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Much of the success in perfect and permanent gilding depends upon the nature and quality of the glaze to which it is applied. If the glaze is not receptive in its action under fire, or is lacking in perfect uniformity of texture, "burnish" gold is very apt to appear "milky" in streaks when it comes from the kiln.

This is especially true in cases where the amateur decorator attempts the risky method of "spinning out" a modicum of gold by putting in too much fat oil and turpentine. When gold thus thinned out strikes a spot or edge in the glaze that is dry or "starved," as the professional terms it, the result is a thin milky deposit which will not burnish. As this involves re-gilding and another firing, it becomes a heart-breaking operation to the amateur, as many of them will testify.

Under the same conditions, "bright" gold will turn a purple hue which is in reality an elementary purple lustre.

As previously stated the glaze to which gold is applied has much to do with the result and the amateur decorator should give as much consideration to this important factor as to any other requirement of the art.

In this respect the glaze of Pouyat China presents a perfect surface for the reception of gold and every form of gilding properly applied to Pouyat China is certain to develop under fire into a rich, full rounded line, band or scroll. Years of patient study and experiment have brought the glaze on Pouyat China to a degree of perfection that makes for the highest satisfaction in gilding. There is an indescribable texture in the Pouyat glaze that gives a firm foundation for gold and color, and the method of selecting the white china for amateur decorators leaves nothing to be desired as a uniformly satisfactory porcelain for discriminating amateurs.

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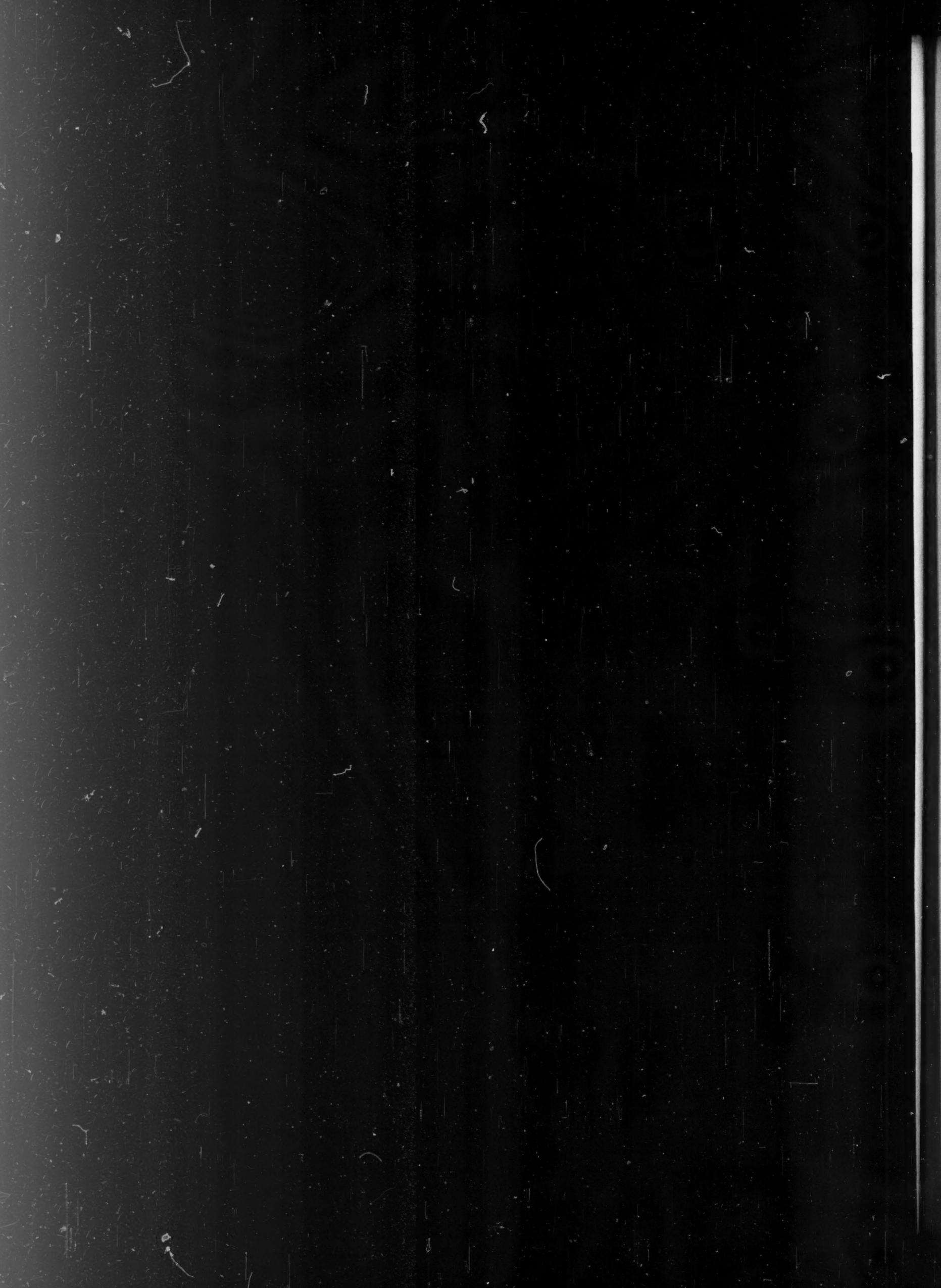
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